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American Art News

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SPECIAL ANNOUNCEMENT

The remaining monthly issue of the **AMERICAN ART NEWS** for the season will be published Saturday, September 13. The weekly issues will be resumed on Saturday, October 11, when new volume XVII will begin.

TAFT BUYS A DUVEINECK

"The Cobbler's Apprentice," by Frank Duveneck, reproduced on this page, and considered one of the finest examples of the eminent modern American painter's work, was recently purchased by Mr. Charles P. Taft of Cincinnati, for the record price for a Duveneck of \$7,500.

Since Cincinnati, owning over 100 paintings as well as several sculptures and murals by Duveneck in its museum, has been the Mecca for all lovers of the artist's work, it is to Mr. Taft's great credit to have added this fine example to the city's one artistic American treasure.

The canvas, which is life-size and about three times as large as the artist's "Whistling Boy," is now installed in the Duveneck Room of the museum, and will later be transferred to Mr. Taft's house. Mr. Josef Stransky, from whom Mr. Norbert Heermann acquired the picture for Mr. Taft, said after the sale, that he paid over \$4,500 for it. The canvas, in subject, is similar to the "Whistling Boy," and yet entirely different. Aside from the fact that the little model for the earlier work had black hair while this one's is red, the difference in technique is self-evident. While in the "Whistling Boy," 1872, the artist centered all of his attention upon the head, conveying planes and textures with remarkable finesse, this canvas is a more bold, more broad statement, all parts of it powerfully and swiftly expressed. Certain passages in it, like the hands and the vegetables in the basket, make one think of Manet. The canvas was painted in Munich in 1877. It was originally sold by the artist for \$25 to a Mr. von Hessling, a Vice-Consul at Munich. Suddenly the picture turned up in a small dealer's shop in New York. It was sold at auction and later passed into the hands of Mr. Stransky.

Mr. Duveneck, who recently underwent an operation in Philadelphia which obliged him to abandon a proposed trip to California, is now convalescing at Gloucester, Mass.

PLANS FOR MITCHEL MEMORIAL

The organization of the committee recently formed for the erection of a memorial to the late Major John Purroy Mitchel has been completed. Cleveland H. Dodge is chairman of the general committee and Robert Adamson is chairman of the executive committee. A meeting will take place on Monday next, when suggestions will be considered for the memorial to Major Mitchel.

ART TAX IN ENGLAND

A dispatch from London in regard to the art tax in England to the N. Y. Times, states:

"Exemption is to be made when works of art are purchased for museums, art galleries or public libraries. There is to be no tax on the first sale of the work of an artist made by himself, except portraits exceeding £120."

WAR MEDAL FOR INDUSTRY

A design for the United States War Industries badge has been created, it is announced in Washington, and it is anticipated that the first group of medals will be ready by September 1. American industry, supporting the Nation's military power, is the subject of the design, and the group will include a shipbuilder, a munition worker and the figure of a soldier. The models for these figures were chosen by Jo Davidson, a New York sculptor.

ARTISTS AT ARMY CAMP

Nearly one hundred artists were recently given an opportunity of visiting Camp Upton and of studying war as it is actually carried on, and the participating warriors. The trip was highly academic and was intended to offset the lack of intimate knowledge of real conditions, as many of the war pictures that have obtained wide currency have been based upon speculation and are therefore regarded by army men as unconvincing and inaccurate in detail.

Major-Gen. J. Franklin Bell, commanding Camp Upton, acted with the National War Council of the Y. M. C. A. in inviting the illustrators to a day in camp.

THE HERMITAGE LOOTED

"The wonderful art collection of the Hermitage, the imperial gallery of Petrograd, exists no longer," says the Kansas City Star. "The world famous paintings that were the envy and admiration of Europe passed away under the blight of the Bolsheviks. Under the régime of Lenine and Trotzky, German agents posing as Swedes and Norwegians traded their gold for the works of the masters that could not be measured in money."

"Empty frames line the wall of the new wing of the Winter Palace," adds "Vanity Fair"; "the wing specially built in 1852 to hold the collection that was begun by Catherine the Great, which was added to by Alexander I, Nicholas I and Alexander III." Outside the ruthless destruction of French cathedrals by Germans in the present war, no such piece of cynical vandalism has been perpetrated in a hundred years.

RODIN REPLICA FOR CLEVELAND

"The Man of the Age of Bronze," by Rodin, a replica by the famous French sculptor, has been presented to the Cleveland Museum by Mr. and Mrs. Ralph King, and stands in the Garden Court facing the Rotunda.

This work by Rodin has been the subject of many comments by critics who run the gamut of the highest praise to condemnation. It is said that Rodin devoted about eighteen months to the work, which he christened "Man of the Age of Bronze," and afterwards changed the name of the statue to "The Man Who Awakens to Nature." The statue was formerly exhibited in the Salon.

BEQUEST TO PENN. MUSEUM

Rembrandt Peale's "Portrait of a Boy in a Red Jacket," painted and signed in 1843; a fine statuette of a horse in Royal Copenhagen Porcelain by Buenessen, with a col-



THE COBBLER'S APPRENTICE

Frank Duveneck

Purchased by Charles P. Taft

HOLLAND HONORS ARTIST

On the occasion of his 80th birthday, Prof. August Allebé, who for 37 years (1870-1907) had been the director of the Netherlands State Academy of the Fine Arts in Amsterdam, was honored with a gala reception at that institution and numerous other tokens of the high esteem in which he is held by the whole of art-loving Holland. The Dutch press laid stress on the fact that, apart from his splendid creative work as a painter of the first rank, the development of art in the Netherlands during the last decades owes much to the influence which his solid, many-sided talent has exercised on the artists of a younger generation. Joining in the general recognition of the great value of his labors, the municipality of Amsterdam announced that, as a perpetual sign of the town's appreciation, the place where the new Academy buildings are to stand will be called after him, the August Allebé Square.

lection of books on art and a number of pieces of Chantilly laces have been bequeathed to the Pennsylvania Museum under the provisions of the will of the late Mary K. Bent.

NEW GALLERY FOR LONDON

"The need of a National Gallery for modern foreign art has been met," says the London Daily Telegraph, "by a very generous offer from Mr. Joseph Duveen, made through Lord d'Abernon, to the trustees of the National Gallery to provide funds for building a gallery. The offer has been accepted by the trustees and the First Commissioner of Works, and the gallery will be erected on a portion of the vacant site reserved for extensions behind the Tate Gallery, at Millbank, as soon as circumstances permit. Mr. Duveen's gift at the present moment is particularly well timed, as it marks the increasing unity of the Allied Nations."

THE METROPOLITAN MUSEUM

At the August monthly meeting of press representatives at the Metropolitan Museum Monday last, Assistant Director Joseph Breck presided in the absence of Director Robinson, Secretary H. W. Kent. The meeting was notable from the fact of the presence of Major Bashford Dean, Curator of Armor, who is now active in aiding the Government in its efforts to provide armor for American soldiers.

According to announcements made from Washington by the War Department, helmets, shields and breastplates are being made by experts in the armorers' workshop at the Metropolitan Museum, which are to be tried out in field service. Major Dean conducted the press representatives through his department and showed the classic pieces from which the present-day armor is being modeled. Specimen hats or helmets as worn by the American, French and German soldiers were shown.

Among the more important new accessions noted in the August Bulletin are the Consular diptychs and Christian ivories in the Morgan collection, the Dossal of Pope Alexander VII, as presented by John Marshall, 18 pieces of XIX century glazed American pottery, a XVI century bull's-eye window of American glass, an apothecary's jar of the same period and also of glass; metalwork of Chinese origin, and two pieces of sculpture.

The new accessions shown last month at The Metropolitan Museum of Art included many interesting numbers. Judge Clearwater of Kingston added to his large collection of Colonial silver a beautiful, vase-shaped, fluted, standing sugar bowl, 9¼ in. high, by Paul Revere. The cover has a pine cone finial and the vase-bowl stands upon a high footbase. The bowl is engraved with garlands and festoons of roses in Revere's best manner. Judge Clearwater has also lent to the museum a fluted creamer of similar design by Revere, 7 in. high and similarly engraved.

The Harris Brisbane Dick collection forms one of the treasure departments in the museum, and includes about eight thousand prints by Whistler, Haden, Meryon, Zorn, Cameron, Bone, Legros, Lepere, McBey, Pennell and a miscellaneous group, most, if not all, of which Mr. Dick inherited from his father.

ART IMPORTATIONS DECREASE

According to statistics compiled by the Department of Commerce at Washington, D. C., art importations for the past eleven months ending in May, 1918, show a marked decrease as compared with the figures of a year ago.

Art importations for the period of eleven months ending in May amounted to \$9,984,429, as compared with \$22,084,012 for the same period in 1917. The art importations for the month of May, 1918, are slightly in excess of \$1,000,000, and do not differ much from the totals of May, 1917. Most of the importations are works of art admitted free of duty. For exhibitions and presentation to public institution, the amount exceeds \$100,000, and the productions of American artists exceed \$90,000.

In view of recent changes of the policy of foreign governments in regard to art importations, these figures are not at all surprising. Owing to war conditions, importations of art objects are accomplished just now with great difficulty, and it is remarkable, one might say, that the figures almost reach the \$10,000,000 mark.

These figures may be reduced in the next period, if present conditions continue to prevail.

POSTER CONTEST AWARDS

Announcement has been made of the winners in the shipbuilding contest in which \$1,000 in prizes was offered by the National Service Section of the U. S. Shipping Board Emergency Fleet Corporation. More than 2,500 posters were received. Four classes of competition were open to artists, shipbuilders, industrial workers, soldiers, sailors and school children. The names of the principal winners follow:

Artists' Class—E. Hopper of 3 Washington Sq.

Soldiers' and Sailors' Class—Private William Andrew Loomis of the Camouflage Platoon, Camp Grant.

Shipbuilders' and Industrial Workers' Class—Arthur Hutchins of Boston, Mass.

Mr. Hopper received \$300, the first prize in the artists' class. The object of the competition is to obtain the best posters to speed up shipbuilding.

The prize winning posters and one hundred others will be exhibited in museums and libraries throughout the country.

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C. H. Caffin Left \$10,214.38

Charles Henry Caffin, art critic, author and actor, who died at the New York Hospital on January 14 last, left a net estate of \$9,566.38, according to an appraisal of his property, filed in the Surrogate's Court, Aug. 3.

The gross estate left by Mr. Caffin amounted to \$10,214.38 and consisted of the following:

Equitable Life Insurance policy, \$10,000, upon which \$2,338 had been advanced, and which policy was made payable to his widow; Eagle Star & British Dominion Life Insurance policy, \$1,800.48; with the Bank of Metropolis, \$11.90; contract with the Century Company for the publication of his book, "The Story of Painting," \$500; royalties from the publishing company on this book, \$150; a library of 150 books, \$75, and wearing apparel, \$15.

Against this sum are expenses of \$648, for the following: Funeral, \$167; medical, \$40; nurses, \$250; administration fees, \$160, and dues due the National Art Club, \$31.

Art Alliance Design Contest

Another prize competition for textile designs is announced by the Art Alliance of America, 10 E. 47 St.

It is entitled "The Women's Wear Third Annual Contest," and prizes aggregating \$1,900 are to be distributed. The closing date is Oct. 1, 1918.

For printed silks prizes of \$250, \$150, \$100, ten of \$25 and ten of \$10 are offered. For woven silks, \$100 and \$50. Silks for interior decoration, \$100 and \$50. For cretonnes, \$100 and \$50. For printed cottons, \$100 and \$50. For ribbons, \$100 and \$50. For special awards, a fund of \$300.

All work accepted by the judges will be on exhibition from Oct. 16 to Oct. 31, incl.

Antiques at Wanamaker's

The Wallace Nuttin collection of American antiques has been purchased by John Wanamaker and will shortly be placed on exhibition in the artistic "Au Quatrième" gallery of the Wanamaker store. The collection is said to contain some of the finest examples of Colonial furniture in existence.

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EXHIBITIONS NOW ON

Medici Prints Shown

A group of some twenty-five of the Medici prints is on view at the Ehrlich Gallery, 707 Fifth Ave., as a summer exhibition.

These prints are allied to the photograph and reproduce the colors of the originals very accurately. The French, English, Italian, Spanish, Flemish and American schools are represented. Two idyllic Lancers, one entitled "Summer" and the other "Spring," are romantic in composition and action and suggestive of Watteau. "The Infanta Margarita Teresa," by Velasquez, is full of the entrancing color of the original. Rembrandt's "An old Pole" (Flemish) is full of the majesty of the military figure presented. "The Laughing Cavalier," by Franz Hals (Flemish), is an admirable reproduction of this famous picture.

Leonardo da Vinci's "Monna Lisa" has all the subtlety of the original. The folded hands, the landscape background and all the well known details enter into the print and the results are similar to those reached in the Arundels. Reynold's "Age of Innocence" (English) and Stuart's portrait of Washington are among the most interesting of these prints.

Summer Show of War Prints

A collection of war and naval prints is being shown by Kennedy & Company, 613 Fifth Ave., until the middle of August, and comprises engravings, watercolors, aquatints, lithographs and paintings. The periods represented range from the War of 1812 through the Civil War.

One of the lithographs in color has a vital historical interest. It is entitled "The Splendid Victory of the Ericsson Battery Monitor," and features the "Cumberland," the "Monitor," the "Minnesota," the "Merrimac," the "Yorktown" and the "Jamestown." The famous action as pictured is extremely vigorous and the "Cheesebox on the Raft" in the foreground appears engaging the Rebel ram "Merrimac." Another interesting print is entitled "Capture of Fort Henry by U. S. Gunboats Under Command of Flag Officer Foote, February 6, 1862."

Portrait of John Purroy Mitchel

A three-quarter length portrait of the late Major Mitchel of the aviation corps of the U. S. Army, by Lieut. H. Ledyard Towle of the Camouflage Corps, U. S. A., is on view at the Reinhardt Gallery, 565 Fifth Ave.

Mr. Towle has registered the personality of the youthful Mayor very pleasingly, and the fighting quality for which Mr. Mitchel was justly distinguished is well brought out.

The exhibition is timely in high degree during the progress of the drive for the Mitchel Memorial Fund, since it is the only portrait of the man who did so much for New York and whose recent tragic death caused universal lamentation.

Textiles at Teachers' College

An interesting collection of rare textiles was recently shown at Teachers' College, Columbia University. It was assembled by Miss Eliza M. Niblack, and included Spanish, French, Italian, Japanese and Chinese weaves. The oldest pieces were fragments of embroidered mortuary robes of Spanish origin dating from the XII to the XIII centuries.

Veteran Artist's Summer Display

Professor John B. Whittaker, now 82 years old, but with his enthusiasm undimmed, and who was for many years the able head of the Adelphi Art Department, is spending the summer in Brooklyn, and is holding a studio exhibition at 496 Macdonough St.

Books With Fine Bindings

An exhibition of books, many with fine bindings, and rare first editions, has been opened recently by George D. Smith at 8 E. 45 St.

Among the notable items in the collection are the illuminated manuscript, in rich jeweled and inlaid binding, "The Lady of Shalott," by Alfred, Lord Tennyson; a first edition of posthumous poems, by Percy Bysshe Shelley (1824); "The Lady of the Lake," by Sir Walter Scott, a jeweled binding with miniatures; "Emblems," by Francis Quarles, with jeweled "Romantic" binding; "L'Allegro" and "Il Penseroso," a manuscript by John Milton in jeweled binding; a first edition of "Endymion," by John Keats, with autograph manuscript, and a rare illustrated edition of "Daphnis and Chloe," in XVIII century French binding.

War Lithographs by Lucien Jonas

Twenty-four war lithographs by Lucien Jonas, lent by Charles Sabin, and depicting the heroic soul of France, form a summer exhibit now on at the Knoedler Gallery, 556 Fifth Ave., to the end of the month.

The exhibition is under the auspices of the American Federation of Arts and the Mayor's Committee on National Defense, and the assembled lithographs, eloquent as to the grimness of war and its barbarity as conducted by the Boches, are divided into four groups of six each: "Patriotism," "Self-Denial," "Devotion," and "Resignation."

African Ivory Carvings

The American Museum of Natural History is showing, as a part of its summer exhibition, some interesting ivory work from the Congo, obtained by Herbert Lang during the Museum Expedition of 1909-1915.

The principal objects belonged to the famous Chief Okondo, who parted with them for superstitious reasons. There are a number of ivory carvings dealing with the entire human figure in the collection.

A spectacular piece consists of the King's carved ivory trumpet upon which the human figures is decoratively, if grotesquely, introduced.

Etchings at Schwartz Gallery

At the Samuel Schwartz Gallery, No. 290 Fifth Ave., there is a summer exhibition of etchings by American, English and French artists. Additions and subtractions will be made as occasion requires. At present there are 51 examples shown.

Among the contributors are Percy Robertson, E. Herbert Whydale, E. Bejot, James McBey and Joseph Pennell.

Who's Who and What's What in Insignia

An exhibition of insignia on the uniforms of the service for identifying the various markings worn by our soldiers, sailors and marines is now on at the Museum of the American Numismatic Society, Broadway between 155th and 156th Sts., and daily from 10 A. M. to 5 P. M.; Sundays from 1 to 5 P. M. to Nov. 1.

The items now on exhibition came from the Department Depots of the Army, Navy and Marine Corps. The indications of rank are manifested in collar, shoulder, sleeve and cap devices.

Campaign badges and medals for distinguished service, including the new cross, are among the features of the present exhibition. The hat cords, 18 in number, and several examples of the Medal of Honor of the United States awarded by Congress for valor are also shown.

The Art Students' League, Woodstock

The Art Students' League is showing as a summer exhibition at 215 W. 57 St., the work of the Woodstock Summer School Students, done under the tutelage of Charles Rosen, instructor.

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Avery Cloisonnés for Museum

Samuel P. Avery's most recent gift to the Brooklyn Museum is a collection of Chinese cloisonnés and wall vases. The Avery collection of cloisonnés at the Brooklyn Museum, to which the 82 wall vases have recently been added, is now perhaps the finest collection of its kind in the world. The collection in the Hermitage at Petrograd was finer and more extensive but with the governmental chaos now existing in Russia it is more than probable that it has been dispersed if not destroyed, leaving the Brooklyn Museum collection as first in the field.

Among the notable pieces in the Avery collection is the Imperial Dog Kennel finished in cloisonné. This kennel is on small wheels, and the top is covered with a bit of native silk heavily embroidered in gold thread. The Dragon motif and masks of the Dog Foo are lavishly and decoratively used.

The Brooklyn Museum recently showed 66 lithographs reflecting Britain's efforts and ideals in the great war, shown earlier in the season at the Jacques Seligmann Galleries, 705 Fifth Ave.

Rand School Show

The Rand School of Social Science, People's House, No. 7 East 15 St., is permanently showing a number of paintings by American artists and certain carbon photographs and prints, the gift of Albert May Todd, the President of the Public Ownership League of America.

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NEWPORT ART ASSOCIATION

In the seventh annual exhibition at the Newport Art Association there are 128 pictures.

The Art Association prize of \$100 was awarded to Wayman Adams for his portrait of John McClure Hamilton, a picture strongly characterized and with beautiful flesh tones, but somewhat marred by a background not flat enough for strength nor detailed enough for interest. The painter's portrait of Joseph Pennell occupies the same wall very advantageously.

The Richard S. Greenough prize of \$75 went to George Bellows for a landscape called "Warships," a picture of much depth.

A popular prize, known as the People's Prize, and awarded by popular vote, will be given at the close of the exhibition.

Gifford Beal's "Passing Regiment," has elements of beauty in design, yet is less a picture than an illustration. Colin Campbell Cooper has a pleasant canvas showing an old house laced with green vines. Kenyon Cox shows two portraits, brittle in treatment, with the sitters posed in attitudes of careful unconsciousness. William Cotton's "Mona in Green," is rich and sensitive in character and color; his portrait "Jeanette," possesses a decided allure of mystery. Robert Henri's "Fay Bainter as the Image in the Willow Tree" is, at first glance, so brilliant as to be almost unpleasant; yet careful study reveals charm in the canvas.

The portrait of Charles Woodbury, by Gertrude Fiske, just escapes being mussy, yet possesses merit. Charles Gruppe and William Derrick have characteristic landscapes, well hung. Charles Kaeseler's canvas, titled: "A Crowd" is distinctive; in his "Outcast" Morris Kallem presents an unacknowledged type. Sargeant Kendall shows two oils and two pastels, all rigid, wooden, unpleasant. Louis Kronberg in his "Ballet Girl in Yellow" makes decorative use of a Russian Ballet sort of painted back drop.

In Richard Miller's "Pasadena Garden" the sunshine is so pale that the pale lady scarcely needs the parasol to keep sunburn at bay. Leopold Seyffert had surely admired the Sorolla collection before he painted his portrait of Mrs. Seyffert. In contrast to its hardness are two canvases by Henry Snell which flank it on either side. Edith Blight Thompson's "Interior" is attractive. "Souvenirs," by Irving Wiles, is not a good example of the painter's work, nor is the "Head of a Girl" a good Paxton. Ernest Lawson shows "Fort George Foot-hills," a good Lawson; that is to say, very beautiful. Lydia Emmett has a large child portrait and there is a clear, clean canvas by Freiseke. "The Red Jitney," by Nancy Ferguson, discloses an amusing method, one that should develop most interestingly.

As the watercolor show will probably not be held this year a larger number of small pictures have been submitted. These, in various media, together with a few miniatures, have been hung in the upstairs galleries. Among the latter is an excellent portrait of a boy by Cornelia Hildebrandt. Ethel Mundy has two medallions in colored wax, a quaint, if clumsy medium. Katherine Morris shows talent in her two landscapes. John Elliott presents an appealing drawing of Julia Ward Howe, delicate, yet strong, and a sharply contrasting portrait study of young John Nicolas Brown. William Cotton shows six of his popular pastels, two of which are portraits, and all done in his unique and highly individual method.

About 50 pieces of sculpture are shown, including Dr. R. Tait McKenzie's group, which occupies the circular gallery. This is a particularly attractive showing with the portraits of Dr. S. Weir Mitchell, Dr. W. W. Keen and Dr. Storer, perhaps holding the highest points of interest. There is an excellent medallion of Paul Dougherty. Mention must be made also of the charming medallions of sprinters and runners. Emma Roxolo Bennett shows her "Bathing Nymph" which, under a different patina, was at the Architectural League last winter. Edmund Quinn has in "On the Summit" a most graceful bronze of an unusually graceful woman.

G. D. Cotton.

Ryder-Fuller Exhibition

An unusually fine exhibition by Ryder and Fuller at the Vose Galleries, Boston, will be fully reviewed in the next issue.

Art News From Summer Colonies

PROVINCETOWN

The annual exhibition of the Provincetown Art Association opened on schedule time with the usual throng on the first day, July 17. The display continues through Aug. 31. A good catalog has been prepared with cover designed by Tod Lindenmuth.

The jury of selection and hanging committee this year consisted of W. F. Halsall, E. A. Webster, George E. Browne, O. Gieberich, C. W. Hawthorne, G. E. Browne, Jr., Catharine C. Critcher, Ross Moffett, B. J. O. Nordfeldt; substitutes, Ethel Mars and F. H. Marvin.

The exhibition contains 141 works and the exhibitors are C. A. Aiken, Alice W. Ball, G. A. Beneker, W. H. W. Bicknell, J. P. Birren, G. E. Browne, Lytton Buehler, M. C. Chaffee, O. N. Chaffee, S. M. Chase, M. L. Chauvelot, I. M. Curtis, C. G. Cutler, Clara L. Deiki, C. Demuth, F. H. Desch, E. Dickinson, Lucy T. Engle, Nancy M. Ferguson, E. H. Garrette, O. Gieberich, A. G. Goodwin, A. L. Groll, L. Grant, W. F. Halsall, A. C. Harland, E. B. Hatch, C. W. Hawthorne, C. Hopkinson, E. H. Howland, Marie E. Ivins, S. C. Johnson, Louis Kronberg, Blanche Lazelle, Tod Lindenmuth, F. H. Marvin, Ethel Mars, Henrietta D. Mears, Helen F. Mears, Lillian B. Messer, Maryka Mojeska, Julie M. Morrow, J. G. Mottet, Anne W. Munger, Sarah Munroe, Mildred McMillan, Juliette Nichols, George L. Noyes, J. Nutting Oliver, Charles H. Pepper, Harley Perkins, Nellie F. Putnam, Ellen Ravenscroft, A. Rogers, J. S. Roosevelt, Flora I. Schoenfeld, F. G. Schwartz, Ella B. Smith, Maud Squire, May St. John, Gertrude Strunk, Mary D. Tannahill, Elizabeth H. Thomas, F. Waterbury, E. A. Webster, James Weiland, Agnes Weinrich, E. Beatrice Worthley.

Mr. Hopkinson's group of five works in point of spirit and decorative quality is marked as one of the strongest contributions to the exhibition.

Other works are two landscapes by Mr. Chaffee, Clara Deik's "A Wharf at Provincetown," and two others; Mr. Goodwin's "42 Fifth Ave., N. Y.," Miss Howland's "Provincetown Street" and "Zinnias"; Miss Mars' "A Dancer"; four Gloucester watercolors by Mr. Noyes; "Red Head," "Din Ko," and "Ya Yako," by Mr. Pepper; Maud Squire's "Baiting Up," and Miss Thomas's "Pomona."

EAST GLOUCESTER

With the artists at East Gloucester the colony has been doubled since the great war began and the season is a very busy one and wartime activities are engaging the artists' attention.

Frank Duveneck, the "dean of American painters," again honors the place by his presence and Childe Hassam, the discoverer of Cape Ann's picturesqueness, also returns. Cecelia Beaux is at Eastern Point. Louis Kronberg has become a regular Gloucesterite, and again has the Nichols studio, now known as "The Ark." He is working out of doors on figure subjects, as well as on his usual ballet motifs.

New York is well represented by well known painters. John Sloan is in his cottage close to the "Inner Harbor," and has a flourishing class in addition to his own work. Haley Lever is making his highly original sketches. Others are: Randall Davey, W. B. Levy (the etcher), Henry B. Snell (and a class), Walter Palmer, (Mrs.) Emma Parker, T. V. C. Valenkamp, Walter J. Fenn, A. W. Buhler, the three last named to be classed as all-the-year-round residents.

The young sculptor Isabel Nielson has a studio along the waterfront. Other sculptors working at East Gloucester and vicinity are: Anna Vaughn Hyatt, Charles Grafly, H. A. Atkins, Helen Sahler, Louise Allen Hobbs, John O'Connor.

Another well known painter who finds Gloucester a wartime substitute for European sketching places is Jane Peterson. Mrs. William Carpenter (Alice Preple Tucker De Haas) has recently come to her studio facing Niles Beach, and is hard at work. Theresa Bernstein has just arrived, having remained in New York City to finish a big "war" subject picture. In the "Seven Gables" building, Jean Nutting Oliver has her usual studio, and Alice Annan, Mrs. Belle Bennett, and Eben Comins are also all known as "Hawthorn Inn-ites," the latter having his customary atelier. William H. de B. Nelson, editor and painter, is among those looked for. James Britton, painter and writer, has a bungalow over on the moors. Vesper George is at West Gloucester, working on some decorations.

J. N. Oliver.

GREEK HARVEST FESTIVAL

The artists of East Gloucester arranged a unique outdoor spectacle, a Greek harvest festival, for the benefit of the French wounded, refugees and orphans, given under the auspices of the Playhouse on the Moors, Aug. 9. One of the principal attractions was the Greek market place, where art objects tempted the purses of pilgrims coming to visit the shrine of Demeter, goddess of the harvest, in whose honor the festival was held. One of the booths in this market was reserved for paintings and sculptures sold for the benefit of American and French artists wounded or blinded in the war. An appeal was made not only to Gloucester artists, but to all their fellow-workers throughout the country, to send small paintings and sculptures to the Gallery on the Moors, where they were on exhibition Aug. 7, 8 and 9. Many artists responded to this appeal, among them Alice W. Ball, Anna V. Hyatt, Bashka Paef, A. V. Churchill and F. J. Waugh.

STOCKBRIDGE ART EXHIBIT

The tenth annual exhibition of the Stockbridge art exhibition will open with a Varnishing Day reception on August 30, and will continue until September 15.

An increasing number of American artists go to the Berkshire Hills for their summer work, and make this region their summer working grounds. Among them are J. Alden Weir, Gardner Symons, Ben Foster, Walter Nettleson, Emil Carlsen, Lydia Field Emmet, Bolton Jones and Francis C. Jones. The sculptors include Daniel C. French, E. T. Quinn, Thomas Shields Clark, and Chester Beach.

The committee in charge of the exhibition comprises Walter Nettleton, chairman, and Clark G. Voorhees, Frederick Crowinshield, Augustus Lukeman, Marie O. Kobbe, Daniel Chester French, Lydia Field Emmet, and John C. Johansen. All works intended for exhibition must be received by August 24.

Miss Malvina C. Hoffman of New York has entered her bronze figure "A Modern Crusader of Serbia" to be exhibited at the annual art exhibition in the Casino, which opens Aug. 30. The list of exhibitors indicates that the tenth annual exhibition will be on a par with its predecessors. An interesting group will be the work of the sculptors, Daniel C. French, H. A. Lukeman, Miss Emily Winthrop and others of the Berkshire studios.

Thomas S. Clarke, Walter Nettleton, Gardner Symons, Robert H. Nesbit, J. Alden Weir, C. F. Ryder, Clark G. Voorhees, Miss Lydia Emmet, Miss Marie O. Kobbe, Bart Blommers, Robert Hamilton and others.

Miss Martha Baxter, William Scott Pyle and other portraitists will form another section in the exhibition. The jury is composed of Walter Nettleton, Clark G. Voorhees, Miss Kobbe, Miss Emmet, Daniel C. French and H. A. Lukeman.

BOOTHBAY HARBOR (Me.)

The annual exhibition of the artists connected with the Commonwealth art colony at Boothbay Harbor, Me., will take place the latter part of August. A report from this colony indicates that the war has not interrupted seasonable happenings. Among the new classes is one in making wood blocks and linoleum block prints, conducted by Raymond W. Perry, instructor in drawing in the Mechanic Arts high school, Boston. Mr. Perry was one of the pioneers in the now popular craft of picture making from cast-offs of the kitchen table.

ARTIST TO WED LIEUTENANT

The engagement is announced of Miss Thelma Adams Hall, of Bass Rocks, Gloucester, Mass., to Lieutenant Stephen Whitney Dickey, a son of Mr. and Mrs. Charles Dickey of New York, who is now overseas.

Miss Hall is an artist, and the daughter of Mr. Frederick Hall of San Francisco, Cal. She has lived in Boston, where she has a studio. Lieutenant Dickey is in France, and went there from Camp Upton, N. Y. He left his studies at Harvard to win a commission.

The Gallery on the Moors

The third annual exhibition of American artists' work opened August 15 to continue until September 5. A generous percentage on sales will go to some war relief, the special object to be determined by the artist. Many well known names are included in the list of exhibitors and the display is well up to the standard of its predecessors.

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MYSTIC ART EXHIBITION

The fifth annual exhibition of the Mystic Art Association opened auspiciously at Mystic, Conn., Aug. 15, and will continue until Aug. 28, the proceeds to be devoted to the Red Cross.

The exhibition is an interesting display of American art, and was arranged by Charles H. Davis, chairman of the exhibition committee, who also contributes a characteristic example of his brush, entitled "The Return of Spring."

Mr. Davis was assisted in arranging the exhibition by G. Albert Thompson and Dr. G. S. E. Leonard, who has been president of the association since its organization. Of special interest are a fine example of Homer Martin, and a picture by J. Francis Murphy, loaned by Mr. George T. Palmer, of New London, Conn., who has a collection of American paintings. In arranging the exhibit, great care was taken to maintain as high a standard as possible and consistent with the names of the contributors.

Through the courtesy of the Macbeth Galleries of New York a group of eighteen pictures by American artists make an effective display. The artists and the names of their pictures from these galleries are as follows: Childe Hassam, "Provincetown Street," "Highland Light" and "Allied Flags"; Charles W. Hawthorne, "Provincetown Girl"; Arthur B. Davies, "The Encircling Tide"; Paul Dougherty, "An Equinoctial"; Henry W. Ranger, "Hilltop Road"; Ivan G. Olinsky, "At the Window"; Robert Henri, "Celia," "Little Irish Girl"; Charles H. Davis, "The Gray Brothers"; Frederick C. Frieseke, "The Boudoir," "Embroidering in the Garden," and "Morning Toilet"; J. Alden Weir, "The Rocks"; W. L. Metcalf, "November Sunshine"; Lester D. Boronda, "The Old Sail House," and "Toward Mystic Island."

Among other contributors are Frederick Detwiller, Francis H. Dixon, J. Eliot Enneking, Peter Marcus, Frank M. Moore, Parker S. Perkins and G. Albert Thompson. A collection of sketches is shown in a separate gallery.

BAR HARBOR

Mr. A. E. Gallatin announces the following exhibitions at the Jessup Memorial Library: Throughout August, watercolors, etchings and oils by needy French students of the Ecole des Beaux-Arts and sold for their benefit; August 15 to 21, ancient Korean paintings; August 23 to 31, stained glass.

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SPECIAL ANNOUNCEMENT

The remaining monthly issue of the
AMERICAN ART NEWS for the sea-
son will be published Saturday, Sep-
tember 13. The weekly issues will be
resumed on Saturday, October 11, when
new volume XVII will begin.

THE JULY BURLINGTON

A Quentin Matsys, representing "The
Virgin and Child with Another Female
Saint," forms the frontispiece of the
July number of the Burlington Maga-
zine, accompanied by an interesting
note by Tancred Borenius. W. R.
Lethaby continues his studies of "Eng-
lish Primitives" (Part VIII), and illus-
trates his article with reproductions of
paintings by Master Walter of Dur-
ham, King's Painter (XIII century),
and of his son Thomas.

"The Frescoes of the Casa Borromeo
at Rome," is the title of a delightful
paper by Lionel Cust on these compar-
atively little known examples of late
mediaeval art.

H. Clifford Smith writes cleverly on
"Two English Court Cupboards," now
in the collection of Sir Alfred Mond,
and H. Avray Tipping concludes his
"English Furniture of the Cabriole Pe-
riod"; both articles are accompanied by
excellent illustrations. The "Institut
d'Etudis Catalans" is the subject of an
interesting communication by Ran-
dolph Schwabe on the "Renaixença ci-
entífica catalana," and is followed by
Part III of "Recent Acquisitions for
Public Collections," by Bernard Rack-
ham.

ART IMPORTATIONS

The figures recorded in another col-
umn giving the amount of art importa-
tions for the eleven months ending in
May, 1918, show a marked decrease
from the statistics of a year ago. This
is not surprising when all conditions
are taken into consideration. In fact, it
is almost more surprising that art im-
portations for the past year amount to
nearly \$10,000,000, in view of Govern-
ment restrictions and the great diffi-
culties encountered in transporting
works of art overseas.

AN ART TAX LEVIED

As was to have been expected under
war time conditions, and with the pres-
ent attitude of Chairman Kitchin (of
North Carolina), Chairman of the
Ways and Means Committee of the
House, on the question of taxation of
what he and some of his associates are
reported as calling "luxuries of the
rich," the Committee recommends a
10% tax on all art works sold after
the passage of the new revenue bill.

With this recommendation the Sen-
ate Committee and the Joint Confer-
ence Committee of both the Senate and
House will undoubtedly agree, so that
American art dealers and artists may
as well begin to plan to adjust their
business and work to the new burden.

This action of Congress has been
taken, despite the clear and logical
argument of the brief submitted to the
House Committee by counsel for the
recently organized American Art
Dealers' Association against any tax
on art, an appealing and also logical
argument against such tax submitted
by a committee of leading American
artists, a personal argument made be-
fore the committee by prominent ar-
tists and dealers, and long and well
considered protests submitted by the
Providence "Beachcombers," Mr. J. W.
Young, the well known Chicago art
dealer, and other art organizations
and artists.

We regret that lack of space, and
the further fact that the protests of
the "Beachcombers" and Mr. Young
really only emphasize the argument
against the tax of the art dealers' and
artists' briefs above mentioned, pre-
vent their publication, although in
type, in this issue.

Despite what seems to be the in-
justice and illogicality of a tax on
education in this country—for such it
seems to us a tax on art really is—it
is gratifying that sufficient attention
at least was paid to the artists' and
dealers' arguments, even by those
members of the House Committee who
represent communities where art does
not flourish, to substitute a 10% for
the first planned 25% art tax.

So the American art world should
be grateful for the small favor of a re-
duction of a proposed ruinous tax to
one that, while onerous and injurious
to the cause of education, can be
borne, it is to be hoped, only tem-
porarily, and the framers of the ad-
mirable and logical protests against
any art tax may content themselves
with the knowledge that their labor
was not entirely vain.

NOT THE MACBETH

The July issue of the ART NEWS con-
tained a news paragraph, previously
published in all the dailies, as the news
broke before we went to press with
said issue, relative to the arrest, on the
charge of smuggling pictures, of one
William Macbeth.

As the William Macbeth in question
was charged with smuggling "foreign
pictures" only, and as the well known
and old established house of William
Macbeth & Son has never dealt in any
but American pictures and sculptures,
and has long enjoyed the deserved rep-

utation of honest dealing, we thought
it superogatory to even mention the
fact that the accused dealer had no pos-
sible connection with the firm above
mentioned.

It is therefore with the greatest sur-
prise that we learn that there have been
rumors connecting the Macbeth
charged with smuggling, with William
Macbeth & Son.

These rumors can be categorically
denied.

A USEFUL MAN GONE

In the recent passing of Charles
Henry Hart, the art world loses an
able and useful man. Not a good art
"expert" in the real meaning of the
term, for he was not always a safe
authority on the technique of even the
early American painters—whose work
he best knew and had most carefully
studied—his well, legally trained mind,
a memory of rare accuracy for his-
torical dates and facts, and a persis-
tency and care in "ferreting" out old
and forgotten data made his judgment
as to the authenticity of early Ameri-
can pictures most valuable. He ex-
posed many shams and "discovered"
several unknown painters of Colonial
and Revolutionary days in America.
He also had the "courage of his con-
victions," and insisted on signing any
published material, often when he knew
such signing would make him new
enemies and intensify the bitterness of
enemies already made.

Naturally Charles Henry Hart was
not a widely popular man in the
American art world, but his knowl-
edge, ability and courage won for him
the respect and admiration of those
who really knew and understood him,
even when at times they differed with
him.

His work for and contributions to
the history of early American art were
most valuable—in fact, unique—and
his reputation as the historian of and
authority on early American art will
grow and endure.

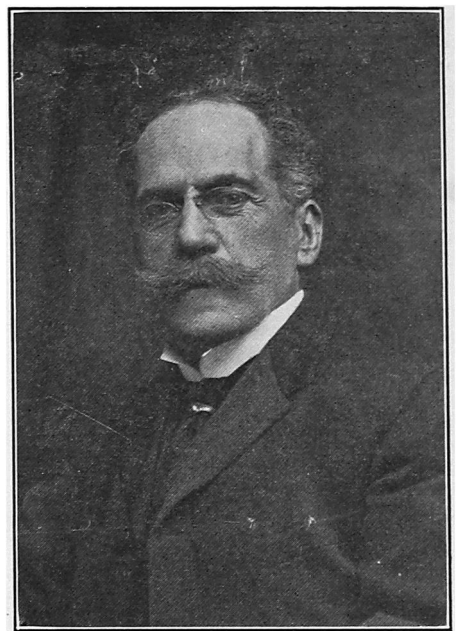
SUMMER ART EXHIBITIONS

Although this is the quiet season in
the art world, it is encouraging to note
the interest manifested in the various
summer art exhibitions now in progress
at seaside and inland resorts. Exhibi-
tions have already taken place at New-
port, Bar Harbor and Provincetown,
Mass., where the "Beach Combers"
form a progressive art colony, and the
Mystic Art Association in Connecticut
makes its fifth annual display of pic-
tures by American artists this week,
the proceeds to be donated to the Red
Cross.

Preparations are already under way
for the annual exhibition of pictures
and sculpture at Stockbridge, Mass., as
noted in our news columns, and the
names of artists who make this a sum-
mer field are familiar to visitors who
attend the large exhibitions of the late
autumn and winter season.

The fact stands out, that by careful
management and discrimination in the
selection of paintings and sculpture,
high grade exhibitions may be organ-
ized, as a prominent landscapist sug-
gests, in the small towns. As he says,
these exhibitions are worth while edu-
cationally, and if well managed, also
pay.

OBITUARY



Charles Henry Hart

Charles Henry Hart, a familiar figure in
the art world, an authority on American
art, particularly of the Revolutionary period,
and of the portraiture of Gilbert Stuart,
died on July 29, after a long illness, at his
home, 970 Park Ave. He was in his seven-
ty-first year. Before the outbreak of the
European war Mr. Hart commenced the
gathering of material for a "Life of Gilbert
Stuart," and he was engaged upon this work
when illness overtook him.

The writer is survived by his wife, who
was Miss Anita Beatriz Arabe, daughter
of the late Muriel Everson of New Orleans,
and Alfonso Gonzales y Arabe, a member
of an old Spanish family. They were mar-
ried in 1912. His first wife, who was Miss
Armine Nixon, a great granddaughter of
Robert Morris, of Revolutionary fame, died
in 1897. In 1906 he married Miss Marianne
Livingston Phillips of Germantown, Pa.,
his third marriage taking place six years
later.

Mr. Hart was born in Philadelphia and
made his home in that city until three years
ago, when he came to New York. He was
graduated from the University of Pennsyl-
vania in 1869. From 1882 until 1902 he was
a director of the Pennsylvania Academy of
Fine Arts, and was chairman of the com-
mittee on retrospective American art at the
Chicago Exposition in 1893.

Mr. Hart was perhaps best known in this
city by reason of the fact that he denied the
authenticity of the portraits of Don Josef
de Jaudenes Nebet, first Spanish Minister to
the United States, and of Doña Matilde
Stoughton de Jaudenes.

The art writer had a tendency for shat-
tering popular artistic idols, and in 1907
published his "Frauds in Historical Por-
traiture." Five years later he upset the pre-
vailing notion that Benjamin West was a
Quaker. In 1911, in his "Memoirs of the
Life and Works of Jean Antoine Houdon,
sculptor of Voltaire and Washington," he
reopened the controversy as to whether it
was the body of Paul Jones that was dis-
covered in Paris on April 14, 1905, by Gen-
eral Horace Porter, then Ambassador to
France.

He was a member of the American His-
torical Association and the historical socie-
ties of several other States.

He was the author of the articles on Phil-
adelphia which appeared in the Encyclo-
paedia in 1885 and 1903. "Bibliographia
Lincolniensis," "Memoir of W. H. Prescott,"
"Life Portraits of Great Americans," "Por-
traits of Washington," "Biography of Rob-
ert Morris," "Turner, the Dream Painter,"
"Browne's Life Masks of Great Ameri-
cans," "Gilbert Stuart's Portraits of Wo-
men."

Mr. Hart was a member of the Royal
Society of London, the Lenox Club of
Lenox, Mass., and the Players' Club of
this city.

Hugh Cameron, R. S. A.

The death of Hugh Cameron, R. S. A.,
one of the oldest members of the Scottish
Academy, is announced in London.

He was a native of Edinburgh, where he
was born in 1833, and received his art edu-
cation at the Trustees' Academy there, un-
der Robert Scott Lauder.

Mr. Cameron migrated to London, but
only to remain for a few years, between
1876 and 1887. There is no doubt that in
his native country he found both the sub-
jects and inspiration for his best work.
"A Lonely Life," which has been judged
his masterpiece, is typical in the simple
elements—a peasant woman entering her
cottage at the close of day—of which its
story is composed. Mr. Cameron was
elected an associate of the Scottish
Academy along with McTaggart in 1859,
when he was twenty-four, and became a
full member ten years later.

LONDON LETTER

August 7, 1918.

The first week of this month was devoted by Sotheby's to the dispersal of the seventh portion of the Huth Collection. Many American bidders made their appearance in the salesrooms to secure a portion of the famous library and one of the most important items, Caxton's "Royal Book" of 1487, which came to Mr. Huth from the Cambridge University Library in exchange for another rarity, went to Mr. G. D. Smith of New York for £1,800. Prices on the whole ruled exceedingly high, though as regards that portion of the library which was of particular Teutonic interest, the total would doubtless have been larger, had the enemy powers been represented.

War Prolongs "The Season"

Now that the goings and comings of so many are controlled by the furlough of men at the front, and such numbers of people establish themselves at unaccustomed times in London in order to be with their soldierfolk, the London season stretches far beyond its formerly appointed limits. Hence, there are several interesting shows in town at a time when in the ordinary way there would have been "nothing doing." One of the exhibitions which should not be missed is that of the watercolors of Charles John Collings and N. H. Baird at the Carroll Gallery. It is interesting to have an opportunity of studying the works of the two artists at the same time, since the art of Baird had an undoubted influence in the development of Collings' genius, individual though it is. The rustic scenes of which Baird was so fond, and of which he possessed so intimate an understanding, have all the insight and emotion of a poet, his horses, ploughing and harrowing fields, are something more than mere studies of animal life—they are sentient beings, but little removed from the men who lead and guide them. His fine sense of color conveys an emotional atmosphere which transforms each little study into a poem in paint. In addition to a number of early works by Collings (in which, by the way, the lapse of 20 years and more, has effected no loss in tone), there are 25 landscapes and panels representing scenes in the Canadian Rockies. Collings is a painter who is becoming more and more appreciated in England. His work is now commanding high prices and has a steadily extending circle of admirers.

At the Goupil Gallery the Judge Evans collection of modern art is being exhibited prior to its dispersal. It is seldom that a collector has the courage to purchase so lavishly of men who have, as it were, still to establish their reputations as masters. That he purchased with rare discernment is evidenced by the fact that the collection contains works by the men who have since made their mark in the world of art, though at the time that Judge Evans deemed them worthy of encouragement, they had by no means as yet "arrived." And so we find here interesting, if somewhat immature examples of the art of Augustus John, Wilson Steer Orpen, Conder, and many a one who has since "made good" and justified the confidence placed in his powers by this patron of the arts. The Slade School draughtsmen and members of the New English Art Club and the International Society are liberally represented.

The New Collector

The newer type of collector to which the war has given rise is occasioning not a little worry to the dealers. An amusing experience was lately related to me by one of the latter, whose galleries had recently been invaded by a lady who asked vaguely to be shown an "antique" chest of drawers. On examining the Jacobean example to which notice was directed, she proceeded to pull out one of the drawers and to point out that there were evidences of its having been used. Unconvinced that such a state of affairs was but natural in the case of a piece of furniture of so great an age, she complained bitterly that she had asked to see antique furniture, not second hand! She would certainly not dream of buying for her new house furniture which had been used by someone else!!

I also heard, not long ago, of a lady who displayed with much pride a cream jug which she had had made for her out of the silver of an antique salver, specially melted down for the purpose. She could not find an old cream jug of the pattern she desired and thought that by using a bit of really old silver to form one, she would be effecting the right thing!

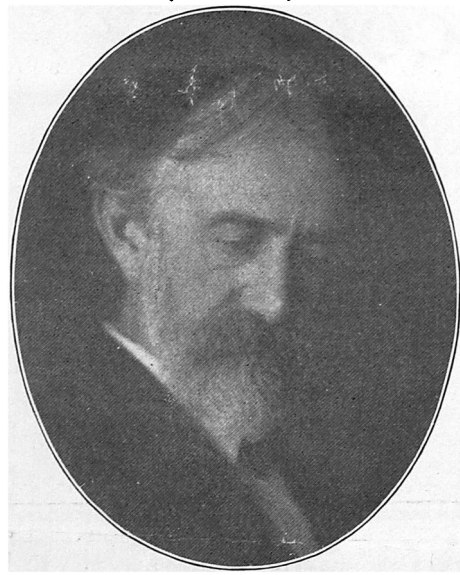
A Burne-Jones Brings \$7,875

At a recent sale at Christie's, London, Burne-Jones' picture, "The Tree of Forgiveness," exhibited at the new gallery in 1898, brought £1,575, or \$7,875.

Peter Graham's "O'er Moss and Moorland," 1867, for 430 guineas (Peacock); T. S. Cooper's "Cattle Coming Down to a Stream," 1886, 330 guineas (Shoebridge); and W. Dendy Sadler's "Village Gossips," 410 guineas (Shoebridge).

OBITUARY

(Continued)



J. C. Nicoll

James Craig Nicoll, a well known artist, and president of the American Water Color Society, of which he was the founder, and formerly secretary of the National Academy of Design, died on July 26 at Norwalk, Conn., in the 71st year of his age. The artist was noted for his watercolors and marine paintings, and also executed many high class etchings. He was born in New York City, Nov. 22, 1847, a son of William Nicoll and Elizabeth Craig Nicoll. He was educated at the Quackenbos School, and during the greater part of his career lived in New York, although he often visited other parts of the country, and much of his work was accomplished on these trips.

He studied for two years at the studio of M. F. H. de Haas, and sketched with De Haas, Kruseman and Van Elten.

His work has been exhibited throughout the United States and in Paris, and he received medals at exhibitions in New York, Boston, New Orleans and other cities.

The most noteworthy of his works in oils are probably "Sunlight on the Sea," "Smugglers' Landing Place," "Sunset, Bay of Fundy," and "The Cliffs at Nahant."

His watercolors "On the St. Lawrence" and "Shower on the Coast" were exhibited at the Paris Exposition of 1878. In 1876 "Foggy Morning, Grand Menan" was shown at the Philadelphia Exposition. Other watercolors are "Moonlight, Cape Ann," "Evening After a Gale" and "Schroon Lake."

Mr. Nicoll became a member of the National Academy in 1885. He was for ten years Secretary of the American Water Color Society, and in 1874 became a member of the Artists' Fund Society, an organization of which he was once the president. He was a life member of the National Academy of Design, and was an officer or member of nearly all the leading art organizations in New York City.

Mr. Nicoll married Miss Cora A. Noble in this city in 1873. She died several years ago. He leaves two sons and two daughters.

Frank Craig

The death of Frank Craig, a well known English artist, has been announced at Lisbon. Mr. Craig was born in 1874. He was educated at the Merchant Taylors' School, and studied art at Cook's Life Class, the Lambeth School of Art and at the Royal Academy Schools. He first became known as an illustrator when his work appeared in the "Graphic," London, and in American magazines. The state of his health compelled him to leave London later and he confined himself mainly to painting, in which art he was considerably influenced by the subjects and style of the late Edwin A. Abbey.

One of his pictures, "The Heretic," was purchased for the Chantrey Bequest, and "The Maid" was bought by the French Government for the Luxembourg Museum, Paris, while other works of his are to be found in various Dominion galleries and government buildings. He was awarded medals in Paris, Barcelona and America, and in June last a collection of his paintings and drawings was exhibited in Lisbon under the auspices of the Sociedade Nacional das Belles Artes, where they won high favor, one of the black-and-white drawings having been purchased for the Portuguese National Museum.

Calvin Rae Smith

Calvin Rae Smith, formerly professor of art at the College of the City of New York, died Aug. 8 at the home of his sister, Mrs. Louise Draper, 466 Westminster Road, Brooklyn.

He was born in Manhattan and educated as an artist in this country and Paris, France. For years he was an exhibitor of landscape and portrait paintings, and was a member of the Salmagundi Club.

Max Rosenthal

The death of Max Rosenthal, an artist noted for his historic portraits, occurred August 8 at Philadelphia. He was born Nov. 23, 1833, in Russian Poland, and came to the United States in 1849. He introduced the use of chromo-lithography, and received a medal from the Franklin Institute. He was a fellow of the Royal Academy of England, and in the Civil War followed the army of the Potomac and made numerous sketches for the U. S. Military Commission.

Mr. Rosenthal began etching in 1880, and made many historic portraits. In 1890 he turned his attention to mezzotints and made life-size heads of Daniel Webster, Washington and others. In recent years he devoted his time to painting, and in 1904 he completed an important work, "Jesus at Prayer." The artist won many medals.

L. P. Smythe, R. A.

L. P. Smythe, R. A., the well known Royal Academician, died last month at Honvault, Wimereux, Pas de Calais.

Lionel Percy Smythe was born in 1840 and was educated at King's College School. It is stated that during the early part of his career he was to some extent eclipsed by the real merit of his more precocious half-brother, W. L. Wylie, of whom his father was wont proudly to say that he was "twenty and painted like a man of fifty." The same could not be said of Smythe, and although his pictures were rarely rejected by the Academy, they were often skied. In 1884 he produced one of his finest works, "The Field of the Cloth of Gold." It heads a series celebrating the pageantry of harvest.

Richard Norton

The death of Professor Richard Norton, educator and archaeologist, is announced in Paris. He was head of the American Volunteer Motor Ambulance Corps, which served on the French front from 1914 to 1917.

Richard Norton was born in Dresden, Germany, Feb. 9, 1872, a son of Professor Charles Eliot Norton of Harvard and Susan Sedgewick Norton. He was graduated from Harvard in 1892, and studied afterward in Germany and at the American School of Classical Studies, Athens. He was a director of the American School of Classical Studies at Rome from 1899 to 1907. He visited Central Asia for the purpose of archaeological investigation in 1903, and the Cyrenaica in 1904 and 1909.

He was Director of the Archaeological Institute of America and the Boston Museum of Fine Arts expedition to excavate the ruins of Cyrene in 1910 and 1911.

Lemuel Everett Wilmarth

Lemuel Everett Wilmarth, an artist who was for twenty years in charge of the schools of the National Academy of Design in Manhattan, died July 27 at his residence, 352 Adelphi St., Brooklyn. He was 82 years old. Mr. Wilmarth studied drawing at the Pa. Academy of Fine Arts in Phila. He then went abroad, where he studied at the Royal Academy at Munich and at the Ecole des Beaux Arts in Paris. He was one of the founders of the "New Earth," a Swedenborgian publication, of which he was the editor for several years, and was a prominent member of the Swedenborgian Church in Brooklyn. His best known pictures are "The Pick of the Orchard," "Left in Charge," "Ingratitude," and "Sunny Italy."

Gustave Kobbe

Gustav Kobbe, art critic of the New York Herald, was killed instantly July 27 by a naval hydro-aeroplane while he was sailing a small boat off Bay Shore, L. I.

Mr. Kobbe was sixty-two years old, and had been spending the summer with his daughter, Mrs. Gerald V. Hollins of Brightwaters, L. I. He was born in this city and was the son of William August Kobbe. His mother was Sarah Lord of New London, Conn.

He was graduated from Columbia University in 1879. In 1882 he married Caroline Wheeler of Scarsdale, N. Y.

I. E. Repin

Repin, the greatest Russian painter of the old school, is dead, according to a dispatch from Berene to London.

The famous painter was a friend of Tolstoi, and occupied a foremost place as a portraitist. He died from starvation in the small town of Kuokkala, on the frontier of Finland.

Ilya Efimovitch Repin was unquestionably the greatest Russian painter of his day. He was born nearly eighty years ago in a Russian village, of humble parents. The artist was self-educated, and by sheer force of his genius gained an eminent position in the art world while still a young man.

He was perhaps best known as a portrait painter, but he achieved considerable fame and popularity through his historical paintings. Like Tolstoi, he was a vegetarian, and lived a simple life in Finland, just beyond the Russian border.

PARIS LETTER

Paris, August, 1918.

The "Salon" in war-time? No, not precisely that. An exhibition, currently referred to as "the Salon," is being held, under the patronage of the city of Paris, for the joint benefit of the war charities of the "Société des Artistes Français" and the "Société Nationale des Beaux-Arts" ("Artistes Française" and "Nationale," for short), the two big organizations, which, before the war, were accustomed to hold the annual Salons.

* * * * *

"Salon" in the strict, traditional sense of the term, then, this exhibition is not. Still, "Salon," for convenience' sake, let it be, since there seems to be no other single word wherewith to designate it; but condensed Salon, abridged Salon, Salon in miniature, so to speak, Salon in perfect harmony with the limitation imposed by circumstances upon practically every branch of activity that is not absolutely indispensable to the winning of the war; in short "Salon de restrictions," as the Parisians would put it.

In a New Home

The location has been changed from the Grand Palais (the home of the Salons ever since its construction in 1900, but now a colossal military hospital) to the Petit Palais, normally consecrated to the most precious permanent collections of the city of Paris, but latterly almost empty, owing to the removal of said collections to places of safety. And this change of site, involving a notable diminution of space, has necessitated a corresponding change in the nature of the exhibits. The number of pieces of all sorts exposed is only a trifle over 1,000, as against 8,000-9,000 (6,000 in the "Artistes Français" alone) in an ordinary year, while the maximum permitted dimensions of a painting (frame included) is only two metres and a half (about eight feet) square, as against six metres square. This means that the joint Salon of 1918 is scarcely more than a tenth of the size of the two normal Salons.

* * * * *

Furthermore, there are no prizes or other honors, no fêtes, no vocal or instrumental concerts, no lectures, no rest rooms, no buffet, no greenery to set off the sculpture, no hangings and divans to serve as advertisements for the department stores. Even the catalogue has been compressed (in consequence of the dearth and scarcity of paper) to the simplest sort of a thin pamphlet list by suppressing the statutes, regulations, membership rolls and biographical data which made of it a bulky volume.

War Salon and Art of the Future

To the inevitable question: Does the War Salon demonstrate that the war is revolutionizing art expression in France? one replies unhesitatingly in the negative. It is impossible to draw therefrom the slightest conclusion or even inference regarding the influence of the cataclysm in which France has been involved from the outset upon the sensibilities of the Frenchmen whose function it is to interpret the external world. But it must.

It should be borne in mind that practically all the younger and, presumably, more progressive members and a goodly portion of even the middle-aged members of the "Artistes Français" and the "Nationale" have been absorbed during the last four years with more important and glorious tasks than painting and sculpturing. It should further be borne in mind that both these societies have been crystallized so long that it is not to them one would look for revelations of new tendencies, but to the freer and more flexible, if sometimes erratic, Salon d'Automne, to the incoherent but aggressive Salon des Independents, to the divers small coteries and individuals who hold themselves aloof from all these organizations, and to the art student who, mobilized as little more than boys, will emerge from the ordeal as men. When these artists, now in the fiery furnace, shall have returned to their studios and their palettes, will be time enough to cast about for evidence of the evolution of new methods and new formulas. Already, in the regular output of a brilliant group of dessinateurs and in a dozen small exhibitions (to some of which the Transcript has called attention) a wealth of work has been displayed that is inspiring and inspiring if not precisely prophetic.

And what a superb gesture of contemptuous defiance!

The holding of a salon under air raids and super-cannon bombardments—"Big Bertha" thundered the very day of the "Vernissage"—while the invader is closer to the capital than at any time since August, 1914, is irrefutable proof that the war spirit of the Parisians is as indomitable as that of the poilus and a stinging retort to the imputations from Berlin that the Ville Lumière is in a state of hopeless anarchy and chaos.

—Alvar P. Sanborn in Boston Transcript.

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Murphy Landscape Stolen

A small landscape by James Francis Murphy has been stolen from the Art Galleries of E. & A. Milch, 108 W. 57 St. The picture measures 6½ x 10½ inches.

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Arlington Art Galleries, 274 Madison Ave.—Selected American paintings.
Art Students' League, 215 W. 57 St.—Work of the Woodstock Summer School. To Sept. 1.
Babcock Gallery, 19 E. 49 St.—Annual summer exhibition by American artists.
E. F. Bonaventure, 601 Fifth Ave.—French needlework. During the summer.
The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, to Nov. 1.
The Carlton Ave. Y. M. C. A., 405 Carlton Ave., Brooklyn, N. Y.—Negro art to Aug. 16.
F. S. Church, Carnegie Hall—Studio showing of humorous pieces. Indefinitely.
The City Club, 55 W. 44 St.—Summer exhibition of paintings by local artists.
Columbia Graphophone Co., 411 Fifth Ave.—Ault's mystery painting of the Christ. During the summer.
The Demotte Gallery, 8 E. 57 St.—French art of the middle ages. Indefinitely.
Ehrich Gallery, 707 Fifth Ave.—Medici prints. During the summer.
Kennedy & Co., 613 Fifth Ave.—New Zorn etchings.
Knodler Gallery 556 Fifth Ave.—War lithographs through August.
La Bohème, 175 Duffield St., Brooklyn, N. Y.—Paintings by well known artists. Permanent exhibition.
The Little Gallery, 4 E. 48 St.—Hand-wrought silver, lustre ware and Tenafly weavings.
Macbeth Gallery, 450 Fifth Ave.—Paintings by American artists, to Sept. 15.
H. R. Mallinson & Co., Madison Ave. and 31 St.—Three batiks by Arthur Crisp. Indefinitely.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 5c., free other days.
Paul Revere silver. Consular diptychs and Christian ivories. The dossier of Pope Alexander VII. Helms and armor used as models for service pieces for the American forces.
Museum of The American Numismatic Society, Broadway near 155 St.—War insignia. To November 1.
Montross Gallery, 550 Fifth Ave. Pictures by American Artists. To continue indefinitely.
Newark Public Library, Newark, N. J.—Japanese prints.
New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan. Making of a Lithograph.
The original drawing by Hugh Ferriss, of "The 4th of July parade conveyed by airplanes passing the Public Library."
The Rivoli Theatre, Broadway at 49 St.—Wenger's stage settings. During the summer.
Henry Schulteis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.
The Schwartz Gallery, 5th Ave.—Summer exhibition of etchings by Winfred Austen, E. Bejot, James McBey, etc.
George D. Smith, 8 E. 45 St.—Choice bookbindings, old and new.
J. S. Custom House, Bowling Green (Room 734)—Japanese Sarongs. Indefinitely.
John Wanamaker, Broadway and 10 St.—The Wallace Nutting Collection of Antiques, Aug. 31 through Sept.
John B. Whittaker, 496 McDonough St., Brooklyn, N. Y.—Studio exhibition of portraits during the summer.

THE HUTH LIBRARY SALE

It is estimated that the sale of the famous Huth collection, which was recently dispersed at Sotheby's, London, has realized a total of upwards of \$1,200,000. This estimate is based upon the aggregate figures announced at the sixth portion of the sale in London last summer, which amounted to more than \$1,000,000.

George D. Smith and Bernard Quaritch, the London bookman, were among the prominent buyers at the sale, and frequently vied with each other in the bidding for literary prizes.

Mr. Smith, it is said, paid more than \$50,000 for rare books at the sale, and Quaritch also secured a number of the treasured volumes in the Huth collection.

Sir Philip Sydney's "Astrophel and Stella," a rare work, and probably a first edition (1591), was purchased by Mr. Smith for \$2,900. The only other known copy of this work is in the Grenville collection. Another work by Sir Philip Sydney, "An Apologie for Poetrie," printed for Henry Olney (1595), and a first edition, brought \$2,100 from Mr. Smith.

Other notable volumes purchased by the same buyer follow:

"The Shepheardes Calendar," by Edmund Spenser. (At the Signe of the Gylden Tunne, 1579.) A first edition and a volume of the highest rarity, \$3,600.
"Songs and Sonnets," written by the Right Honorable Lord Henri Haward, late Earle of Surrey. Imprinted by Robert Robinson, in Fetter Lane, nere Holborne, 1587. The only other perfect copy known of this edition is believed to be that in the Bodleian, \$2,500.

Merie Tales Newly Imprinted and Made by Master Skelton, Poet Laureate." Fleetstreet, 1567, and the only copy known, \$1,800.

Three Proper and Wittie, Familiar Letters Lately Passed Between Two Universitie Men, Touching the Earthquake in April Last," by Edmund Spenser, a first edition. Thames Street, 1580. Extremely rare, \$1,100.

Richard Coeur du Lion," or "Kinge Richarde Cueur du Lion," was purchased by Bernard Quaritch for \$3,050. This work was formerly in the Lansdowne collection and in 1835 sold for a trifle over twenty-four guineas.

The sixty-three original editions of the works of Hans Sachs, poet shoemaker of Nuremberg, went to Quaritch for \$700, and "The Merry Jest of Robin Hood," 1594, also went to the same buyer for \$370. The copy is said to be the only one known of this edition. It was formerly in the Daniel collection and some years ago brought the small sum of \$15 at a farmer's sale. Various editions of the works of Francis Quarles were secured by American agents, and at an advance in values.

The sixth day's sale of the Huth library (seventh portion) realized over \$34,000, which brings the total for the entire collection to more than \$1,234,000, thus taking rank with the Hoe and other notable collections.

George D. Smith and Bernard Quaritch, the London bookman, were prominent buyers.

The works of Sir Philip Sidney and Skelton proved features of the sale.

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Romance and mystery often lurk in jewel sales, and just now London is gasping over a new record established through the sale of a remarkable pearl necklace from the Orient, which brought the record price at Christie's recently of \$237,500.

The entire collection of jewels dispersed at Christie's brought, according to London advices, over \$450,000, but the clou of the wonderful array of jewels was the pearl necklace composed of 51 beautifully matched and graduated pearls formerly in the possession of Mme. de Falbe, a prominent personage in English society for more than half a century. She was the wife of a former Danish Ambassador in London, and her pearl necklace has been frequently described. Her death occurred in December, 1899.

Stott Art Sale at Sotheby's

At the sale of pastel studies and pencil sketches, left by Edward Stott, A. R. A., in his Amberley studio at the time of his death, 150 drawings brought £3,195 last month at Sotheby's, London.

Sale of Engravings

At a recent sale of engravings and drawings which took place recently at Sotheby's, London, more than 500 lots dispersed brought a total of \$20,285.

Old Masters and Objets d'Art

American collectors and directors of public museums who are entertaining the purchase of famous pictures and family heirlooms which do not come into the open market can best attain their object by communicating with Mr. Arthur Ruck, who has received instructions from certain well-known English collectors and representatives of old and titled families to realize upon their works of art by Private Treaty.

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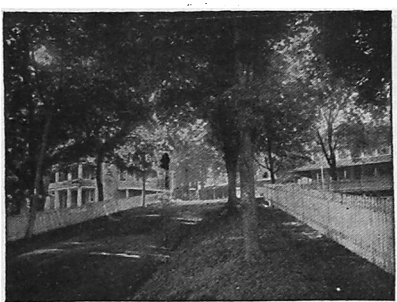
AN exhibition of Paintings by American Artists will remain on view during the summer months for the benefit and enjoyment of the many art lovers who visit New York in the vacation season. Interested visitors are always welcome, whether or not they come to buy pictures.

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BUFFALO

The twelfth annual exhibition of selected paintings at the Albright Art Gallery has been drawing a large attendance during the summer months. Two paintings by Inness have been lent to the gallery, one an exquisite landscape, "November, Montclair," owned by Mrs. Porter Norton of Buffalo, and the other, a powerful marine entitled "The Tragedy of the Sea."

CHICAGO

During the month of July, 1918, the attendance at the Art Institute numbered 111,564, as against 58,681 for July, 1917. In these statistics one may trace the effect upon the public mind the exhibition of Lieut. Farre's remarkable war paintings.

Another significant show has been that staged by the Art Director of the Hamilton Club, Mr. Carman Thompson, with the support and assistance of the officials and the art loving members.

Among the exhibits was a fine Keith entitled "Solitude" and an early sketch, "The Trout Pool," by R. A. Blakelock, loaned by W. T. Cresmer, a still life by the late William A. Chase, and a landscape by H. M. Kitchell, loaned by A. H. Pearsall; a very good Ochtman, loaned by Carson, Pirie, Scott & Co.; Emil Carlson's still life, "Harvest Trophies," and the famous Jesse Atwood portrait of President Lincoln, loaned by W. J. Young. Frank C. Peyraud was represented with a considerable showing of his late works.

A monument to the Chicago soldiers and sailors who fall on Europe's battlefields will be erected on a site already chosen in Grant Park by the Citizens' Committee. The monument with its honor roll will stand at the east of an oval colonnade to which broad steps will lead up from Michigan Ave. Pompeo Coppini represented the Western Society of Sculptors in a meeting of the Home Defense Committee and the city officials to take up the matter of this memorial. If the plans submitted by Mr. Coppini are accepted the work will be executed without pay by various members of the Western Society of Sculptors.

The unveiling of Gilbert Riswold's statue of Stephen A. Douglass at Springfield, Oct. 5, will add another paragraph to the story of patriotic art effort during the war. Governor Lowden has invited President Wilson to speak at the unveiling, which will be one of the events of the Illinois Centennial Celebration. Mr. Riswold, whose design won in competition over many others, is a Chicago artist by training, though a native of Sioux Falls, S. D.

On the anniversary of the day when Illinois was admitted to the Union, Dec. 3, the Illinois Monument in Logan Square, designed by Henry Bacon, and ornamented with figures by Evelyn B. Longman, will be unveiled. The Daniel French Republic has been dedicated some time since and the Bela L. Pratt bronze statue of Alexander Hamilton, which is to stand in Grant Park just north of the Art Institute, is awaiting its installation. Plans for new monuments, one a memorial to Theodore Thomas, to be placed in Grant Park opposite Orchestra Hall, and the other a statue of Father Marquette, by Herman Macneil, which will mark the spot of his landing at 24th Street and Marshall Boulevard, are now being developed by the Trustees of the Art Institute. Larado Taft's model of the Fountain of Time will be placed upon the Midway as originally planned, as soon as the Trustees of the Ferguson fund can fix a date.

At the Thurber Galleries there may be seen some very remarkable Barbizon pictures, among them a Diaz, one of the loveliest of his wood interiors ever shown in Chicago. A fine Keith of the Middle Period is also on view here and altogether there is not a more interesting collection to be seen in this city.

Marion Dyer.

Mr. and Mrs. Bruce Crane are receiving congratulations on the birth of a daughter, Sunday, July 28, at Bronxville.



MANSHIP WAR RELIEF MEDAL

The beautiful bronze medal reproduced on this page was specially designed by Paul Manship, the well known sculptor, for the Art War Relief and donated by him for the benefit of war work of this organization. The medal is on sale at the headquarters of the society, 661 Fifth Ave., and a miniature reproduction of the model has been executed for a pin, also on sale at the above address.

PHILADELPHIA

Twenty-four members of the Pennsylvania Academy Fellowship are in the war service of the United States, as set forth in a circular and official ballot issued in the interest of the Fellowship Ambulance Fund, with the caption, "Artists are not Slackers." Four ambulances have already been given to the Red Cross. The last appeal is for assistance in the purchase of six more. In the event of a speedy termination of the war all unexpended moneys will be used for the relief of disabled soldiers and sailors of the United States.

The American Art Galleries, established less than a year past, in the quarters formerly occupied by the Haseltine Galleries, have taken in the adjoining premises, 1822 Chestnut Street, in which there will be a permanent exhibition of pictures, rugs and other works of art during the coming season, with occasional public sales of art properties in settlement of estates and dispersement of important collections.

Rare pieces of American porcelain, made in the factory established by William Ellis Tucker in the early part of the XIX century in Philadelphia, are included in a selection of 19 examples of different wares belonging to the private collection of the late Dr. E. A. Barber, and acquired by the Pennsylvania Museum through the efforts of Frank Samuel.

The pictures of the John G. Johnson collection have been removed from the residence of the late lawyer in South Broad Street to a storage house, until the necessary alterations for exhibiting them can be made.

Eugene Castello.

SAINT LOUIS

The art museum is holding an exhibition of old English portraits owned in Saint Louis and lent to the museum for the summer. The most important of the 20 or more pictures are: "Miss Anne Anguish,"

ART BOOKS by ALGERNON GRAVES, F. S. A.

The following works, compiled by Mr. Graves, may be obtained at
42, Old Bond Street, London, W. I.:

- A Dictionary of Artists, exhibiting in London, 1760-1893; third edition, 2 guineas.
- History of the Works of Sir Joshua Reynolds, P. R. A., 4 vols, 1899-1900; dedicated to H. M. Queen Victoria. One copy only, £100.
- Royal Academy Exhibitors, 1769-1904, with full titles of every picture; dedicated to H. M. King Edward VII; 8 vols., 20 guineas.
- Exhibitors in the Society of Artists and the Free Society, 1760-1791; containing the titles of all pictures exhibited both prior to founding of the Academy and after; dedicated to Charles Butler, Esq.; 1 vol., 3 guineas.
- British Institution Exhibitors, 1806-1867, with full titles and sizes of all pictures exhibited; dedicated to W. Lockett Agnew, Esq.; 1 vol., 3 guineas.
- Summary and Index to Waagen, a list of all pictures seen by Dr. Waagen, 1835-1857; dedicated to H. M. King George V; in 1 vol., 125 copies only, 10 guineas.
- A Century of Loan Exhibitions, 1813-1912, with owner's name to every picture exhibited; 5 vols., 25 guineas.
- Art Sales, early 18th to early 20th century; a record of the finest pictures and drawings sold in England up to 1910 and realising over 100 guineas, except in the case of Raeburn, Reynolds, Romney, Gainsborough and Turner, where a much lower limit is taken. Now in the press. To be completed (probably) in 3 vols.; price per vol., 6 guineas. Vol. I to be issued about September. Limited to 300 sets.

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sister of Catherine, Duchess of Leeds, by John Hoppner; "Mrs. Jordan," the actress, by the same artist; "Robert Drummond," Archbishop of York and Chancellor of the Order of the Garter, by Joshua Reynolds; "Thomas Paine," by George Morland; "Kirkman Finley," Lord Rector of Glasgow University, and "Hon. John Cheyne," both by Henry Raeburn; "Mrs. Horton," by George Romney, and "Lady Beechey," by William Beechey. The other artists represented are Richard Rothwell, Peter Lely, John Opie and Thomas Lawrence.

Acquisitions made this summer by the museum include: a "Still Life," by Emil Carlsen; "The Kerk at Alkmaar," by Johannes Bosboom; a Charles II English armchair of walnut, the seat embroidered in petit point; a XVI century Italian chair; two Mandarin robes, both of tapestry weave; a K'ang-hsi porcelain writer's screen from the Morgan collection, and a Ch'ien Lung screen.

The City Art Museum announces its thirteenth annual exhibition of paintings by American artists, which will be open to the public from Sept. 15 to Oct. 28, inclusive.

CLEVELAND

A copy of the will of Mrs. Charles W. Harkness of New York, recently filed here in probate court, shows that Mrs. Harkness, formerly Mary Warden, was generously disposed toward her former home city. Beside leaving an endowment of \$100,000 to the Cleveland Museum of Art, Mrs. Harkness willed the museum a valuable collection of china and paintings. Among the latter are works by Benjamin West, A. N. Wyant, Felix Zeim, George Inness, Gilbert Stuart, Homer D. Martin and J. P. Cazin.

The china has already been placed in the museum and includes some rare Crown Derby vases, a pair of Worcester urns and a set of Dresden dishes of the Kandler period. The paintings will not be sent to the museum until the death of Edward S. Harkness, a brother of Mr. Charles Harkness, when they will be shown as "The Charles W. Harkness Collection."

The year's report of the museum shows that 647,463 people have passed through the turnstiles since the building was opened June 6, 1916.

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